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FIG. 1. LANDSCAPE, BY GAINSBOROUGH

DRAWINGS

THE collection of drawings has been increased recently by several acquisitions. In the Italian school there is little of first-rate importance, but a pen and ink drawing signed by Domenico Campagnola gives an excellent idea of the accomplishment and taste of this follower of Titian. His landscapes are composed in exactly the same manner as Titian's, but his line lacks the freedom and vitality of the great master's.

A large wash drawing by Guardi shows well the spacious composition and brilliant touch of the artist, though the force of tone has been somewhat obliterated by age.

Characteristic of a quite different tradition in Italian art is the little drawing of "Europa" by Giulio Romano. It has the brilliant superficiality of an artist who had accepted Raphael's formula of design ready made.

A beautiful but unfortunately damaged drawing is the "Flight into Egypt" by Claude le Lorrain. It is one of his elaborate studies for a composition and has none

of the impressionist bravura of his nature studies, but the beauty and dignity of its spacious design give an idea of Claude's poetical temperament. The drawing is highly finished; everything has its place in the scheme of tone exactly as it would have in one of Claude's oil pictures or as it has in his more elaborate etchings.

From Claude we pass by a natural transition to Rembrandt, since both were profoundly influenced by Adam Elsheimer. A drawing by Rembrandt forms part of the most recent acquisition. In "The Angel appearing to Zacharias," Rembrandt seems to have begun to elaborate the chiaroscuro and then to have set the drawing aside before completion. These few apparently careless washes with the brush over the scanty indications of the pen line build up for us, however, a very complete suggestion of the picture such as Rembrandt would have painted it, with the golden glow of subdued light playing round the angel's figure, and Zacharias crouching in transparent gloom of the shadow.

Besides Rembrandt himself, the lesser Dutchmen, of whom a few charac-

teristic examples are now added to the collection, seem, at best, consummate craftsmen. Such at least is the case with

rocks, water and sky are the themes, and in his conception of each he was guided by the rhythm that came most readily to his



FIG. 2. LANDSCAPE, BY J. R. COZENS

the delicate and brilliant van Goyens and the Röntgens, but perhaps the two landscapes by Aelbert Cuyp deserve higher praise. They are unusually complete water color drawings, and though the color is on a limited scale, being confined to grey and golden greens and browns, it indicates the rich harmonies which he realized more fully in his paintings. The composition of one, in which we see a wide expanse of lowland country with the sea beyond, is unusual for Cuyp and reminds one rather of de Koninck.

We come now to the British school and here three drawings by Gainsborough are the most notable additions. Like most of his landscape studies, they are compositions done without direct reference to nature—beautiful and poetical combinations of a few elementary themes—of which he never tired. Gainsborough had nothing of the primitive or the modern curiosity about natural forms. He was satisfied by a generalized statement; trees,

hand. But few artists had a tenderer, more poetical sentiment about nature or expressed it with a more delicately responsive touch. (Fig. 1).

With the beginning of a new century English landscape shook off the too facile grace and the superficial observation of the eighteenth century of artists and poets. Like Wordsworth, the group of young men, J. R. Cozens, T. Girtin and J. M. W. Turner, who founded the new ideas of landscape, studied nature with a new intensity, and if they missed the directness and immediacy of primitive vision, at least developed a sensibility to stranger and deeper moods than the purely lyrical one of their predecessors. J. R. Cozens, by whom is a large water color of an Italian lake (Fig. 2), may perhaps be regarded as transitional in this movement, carrying over, from the older tradition something of its suavity of mood and classic ease of statement, while to T. Girtin one may point as the originator of a

sterner, more romantic conception, though the newly acquired example, "On the River at Norwich," scarcely brings this out so well as the "St. Michael's Mount" which was added last year. A late and decadent exponent of this school of landscape was David Cox, by whom is an unusually simple and direct drawing of Greenwich Hospital.

Turning now to the contemporary movement in French art, we have two large and important examples of Claude Joseph Vernet, who enjoyed in his own day a quite exaggerated reputation. Here we have the characteristics of that false and theatrical romanticism which preceded the real movement, though this was delayed in France for some decades after it had declared itself in England. To some extent this may have been due to the intensity of the classic reaction of David and Ingres. By the latter are two sheets of studies for figures apparently part of large compositions and one drawing of a hand. These differ entirely in effect from the deliberate and highly finished portrait drawings by which Ingres is better known. They show him searching, almost with effort and hesitation, for the absolute contour; they show too a naiveté and sincerity which one would miss in the final result. What is particularly interesting about this aspect of Ingres' genius is that we see here already more than the germ of both Chassériau and Puvis de Chavannes. The great school of French decorative painting owes its essential qualities to Ingres.

Among later artists of the nineteenth century we have three examples of Charles Keene, who is perhaps the finest English artist who ever devoted himself to journalistic illustration; one of Simeon Solomon, the most unfortunate of the Pre-Raphaelite artists of England. By William Rothenstein, a contemporary artist whose reputation in Europe is rapidly

growing is a portrait study of Rodin, in red and black chalk. R. E. F.

A CATALOGUE OF WATCHES

THROUGH the generosity of Mr. George A. Hearn, the Museum has been enabled to place on sale a privately printed catalogue of the collection of watches lent for exhibition by Mrs. Hearn.¹ The book contains an introductory essay "Concerning Time-Keepers," written by Mr. W. S. Howard and a chronological list of the watches arranged by countries. It is illustrated with ten photogravure full-page plates.

The character of this interesting collection of watches is indicated by Mr. Howard as follows:

"No attempt has been made in this collection to cover the field of watch-making; on the one hand the desire was to acquire certain examples of pocket time-keepers which were interesting because of the artistry which had been lavished upon them, and on the other to add contrasting examples of early craftsmanship."

TWO BEQUESTS

THE Trustees of the Museum have recently received a legacy of \$50,000 from the late Benjamin P. Davis, which by the will of the Donor is to be added to the permanent endowment fund, the income to be used for the general purposes of the Museum.

The Museum has received also, by the will of the late Margarette A. Jones, a collection of art objects, the addition of which was noted in the last Bulletin, together with the sum of \$25,000.

¹ Collection of Watches Loaned to the Metropolitan Museum of Art of the City of New York, by Mrs. George A. Hearn. Privately printed, 1907. IV + 35 pp. 10 pl. Octavo.